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adjustments must be repeated attentively until automatism results. The average spelling-lesson involves a certain amount of concentration upon the form, it also involves one or two repetitions. At this point, ordinarily, the whole matter ends. Very naturally the next time that the pupil meets the word in the course of written composition, where he is concentrating upon the content rather than the form, he misspells the word.

"The remedy for this condition lies in an adequate application of the law of habit-building."

The brief discussion of the problem of the examination, which concludes this chapter, is an excellent statement of the case.

The last three chapters of the book deal with some of the more personal relations of the teacher, relations to principal and superintendent, and to the "ethics of schoolcraft." There are four appendices dealing with outlines of school courses in classroom observation, "Pupil Government and the School City," the "Springfield Question" in arithmetic, and "Pupils' Written Work as An Index of Growth," with several plates showing progress in written work.

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*Eighteenth-Century Verse.* Selected and edited by MARGARET LYNN. New York: Macmillan, 1907. Pp. 484. \$1.10.

The volume having the above title is one worth while. The selections are well chosen, abundant, and are edited with sufficient notes. Besides the usual specimens from Dryden, Pope, Parnell, Swift, Thompson, Collins, Gray, Goldsmith, there are selections from Anne, Countess of Winchilsea, Philips ("The Splendid Shilling"), Ramsay, Dyer, Macpherson, Beattie, and the Scotch balladists. In all, thirty-seven writers are included with nearly one hundred of their poems. No writer who lived over into the nineteenth century is included. The page and type are clear but the binding of the volume is not solidly built. Secondary schools will find the book excellent for reference work or supplementary reading.

*Elementary English Composition.* By TULEY FRANCIS HUNTINGTON. New York: The Macmillan Co., 1907. Pp. xxii+357. \$0.50.

Mr. Tuley Francis Huntington's *Elementary English Composition* is a book written with a principle behind it. The author, in his very readable preface, informs us that his purpose is "to get close to the hearts of Tom and Alice—to the hearts of the boys and girls who are to use the book." Such a principle is certainly commendable, especially when we remember that most teachers of English composition insist that English composition is a matter for the heads of Tom and Alice. Tom and Alice have long insisted that their heads and tongues are perfectly satisfactory to themselves and to their companions, and that English composition as a formal exercise is a dead business—as far as their interest is concerned. Hence Mr. Huntington's principle—whether it works in his book or not—is pedagogically sound. Could we only get our boys and girls vitally and heartily interested in the matter of English composition, could we for a moment forget that black beast—the entrance requirements and its attendant terrors—we might get Tom